

## EXTENSIONS OF REMARKS

IN CELEBRATION OF THE LIFE  
AND THEATRICAL ACHIEVE-  
MENTS OF SHAUNEILLE PERRY

### HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. RANGEL. Mr. Speaker, today I rise with great cultural pride to join Byron Lewis, CEO of Uniworld Group, Woodie King, Jr., Founder and Executive Artistic Director of New Federal Theatre and Voza Rivers, Co-Founder and Executive Producer of New Heritage Theatre to celebrate the life and theatrical achievements of renowned actor, author, director and educator, Shauneille Perry.

On November 13, 2011, at Harlem's landmarked Riverside Church, the Uniworld Group, New Federal Theatre and New Heritage Theatre will join hundreds of actors, playwrights, designers, technicians, and students in the field of Black Theater to say thank you to Shauneille Perry for her historic accomplishments and contributions to American Theater.

Shauneille Perry was born on July 26, 1929, in Chicago to a very prominent African American family. Her father, Graham T. Perry, was one of the first African American Assistant Attorney Generals for the State of Illinois. Her mother, the former Laura Pearl Gant, was one of the first African American court reporters for the City of Chicago. Ms. Perry is also the niece of real estate broker and political activist Carl Augustus Hansberry and Africanist scholar William Leo Hansberry. She is also the first cousin of Carl Hansberry's daughter, Lorraine Hansberry, famous playwright and author of the 1973 Tony Award Best Musical, *A Raisin in the Sun*.

Shauneille attended Howard University, where she was a member of the Howard Players under the direction of Owen Dodson. In 1950, she received a B.A. in drama from Howard. Her studies followed at the Goodman Theatre Art Institute in Chicago, where she received her M.A. in directing. She is also a Fulbright Scholar at the Royal Academy of Dramatic Art in London.

In Chicago of 1957, Perry married Architect Donald Ryder. Several months later, she received national exposure as the second place winner in the 1958 Picturama Contest, an essay competition sponsored by *Ebony Magazine*. She took advantage of the prize with her husband, which was a \$4,000, three-week tour of Paris. By the end of the decade, the couple relocated to New York City, where it did not take long for her to establish herself as an actor.

In the late 1950s and early 1960s, she acted in various productions on the New York stage including *The Goose*, *Dark of the Moon*, *Talent '60*, *Ondine*, *Clandestine* on the *Morning Line* and *The Octoroon*. Her work as Lilly Ruth, a pregnant girl in the short-lived off-Broadway production of *Clandestine* on the *Morning Line* received particular notice. After her many successes as a performing actor,

Shauneille switched her career toward writing, directing, and raising a family.

Following in the footsteps of Vinnette Carroll, the first great African American playwright, stage director, and actor to direct on Broadway with the hit gospel revue, *Don't Bother Me, I Can't Cope*, Shauneille became one of the first African American women to direct on the New York stage. Her notable works on the Broadway and on the national and international tour stage include one of her early efforts, the *Mau Mau Room*, at the Negro Ensemble Company. It was the first major stage production of a play written by J.E. Franklin.

Shauneille Perry staged the productions of *Strivers Row*, *Looking Back*, the music of Micki Grant by Rosalie Pritchett, *Sty of the Blind Pig* by Phillip Hayes Dean for the Negro Ensemble Company, *Moon on a Rainbow Shawl* produced by Voza Rivers at Harlem's Roger Furman's New Heritage Theatre, the award-winning production of Paul Robeson, and the original off-Broadway production of J.E. Franklin's play, *Black Girl* for Woodie King, Jr.'s New Federal Theatre, which became a film directed by another award winning actor and civil rights activist Ossie Davis.

A gifted writer of several plays including *Pearl*, a short story collection and children's musical *Mio*, which she staged as a workshop production at the New Federal Theatre in the fall of 1971. Shauneille's work includes *Sass and Class*, *In Dahomey*, *Music Magic*, *Daddy Goodness* with Clifton Davis; *Last Night, Night Before*, *Things of the Heart*, *Marian Anderson's Story*, and *Sounds of the City*, a 15 minute daily soap opera that aired on the Mutual Black Network in the mid-1970s for Byron Lewis' Uniworld Group, Inc. Shauneille Perry's other gifted works include the KCET teleplay of John Henry Redwood's *Old Settler* starring Phylcia Rashad and Debbie Allen, *Black Beauties for Equity Fights Aids* and the narrative for the 2005 Harlem Exhibition at the Museum of the City of New York.

An innovator and contributor of the Black Arts Movement, Shauneille Perry has been honored with four AUDELCO Awards, two CEBAS, the Lloyd Richards Award of Directing (National Black Theatre Festival), the Black Rose of Achievement (*Encore Magazine*), the distinguished Howard Player and Alumni Awards, and the Scholar Achievement Award from Lehman College of the City University of New York, where she was a professor of Theatre and Black Studies.

Mr. Speaker, please join me and a grateful nation in celebrating the life and theatrical achievements of Shauneille Perry as a living legend of the American and Black Theater. Her talented works and legacy will forever remain in our ever-changing world. With her accomplishments and contributions, the Black Theatre community has had the opportunity to help advance the quality and heritage of the American Theatre.

150TH YEAR OF THE UNIVERSITY  
OF WASHINGTON

### HON. DAVID G. REICHERT

OF WASHINGTON

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. REICHERT. Mr. Speaker, I am happy to co-sponsor the resolution commemorating the 150th anniversary of the founding of the University of Washington. On this momentous occasion, I'd like to personally thank UW for its outreach to the community, academic leadership, and overall impact on the Puget Sound region.

Each time I return to my district, Mr. Speaker, I am reminded of the incredible work of the University of Washington and its many contributions to our state and nation. The UW is not only a leader in educating students, but also the entire community; hosting several professional and informal public events on medicine, agriculture, the environment, current events, history, transportation, weather patterns, and much more. The pioneering work done at UW research laboratories in medical research is astounding. The university collaborates with other professional organizations as well as academic institutions; no duplication, just groundbreaking research. The teaching and research at UW have international significance. It is saving lives and changing long-held perceptions. Across cultures and countries, UW's work is significant.

Every year, UW is featured as one of the leading universities in the nation—indeed, in the world. Its schools of medicine, science, forestry, engineering, business, public affairs, and law consistently rank at or near the top of multiple ratings lists. It is an amazing place to learn and grow. The Puget Sound—and the world—is a better place because of UW.

Especially during football season, watching dozens of people, young and old, walking down the street wearing the purple-and-gold is remarkable. The support for every part of the UW from its alumni is a testament to its influence and longevity. The community loves UW and UW loves its community. The professors, students, faculty, alumni, boosters, coaches, and facilities that make the Puget Sound home, also make the Puget Sound unique.

Mr. Speaker, the University of Washington is a unique and historic institution. Its true impact is immeasurable. UW's outreach and academic accomplishments are legendary. Here's to the next 150 years, Mr. Speaker. Go Dawgs!

IN CELEBRATION OF THE OLD  
BROADWAY SYNAGOGUE'S 100TH  
ANNIVERSARY

### HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Monday, November 7, 2011

Mr. RANGEL. Mr. Speaker, today I rise to celebrate with the parishioners of my beloved

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